Ben Robin
Spring 72

ACADEMIC EDITION.

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DALLAS'

MÉLODIES TECHNIQUE

DESIGNED FOR THE PROMOTION
OF
Artistic Excellence
IN
BANJO PLAYING

EDITED, COMPOSED, COMPILED AND ARRANGED
IN MELODIC FORM
BY

A.H.NASSAU-KENNEDY, I.S.M.

AUTHOR OF

60 EXERCISES, SCALE FINGERING, STAR ACCOMPANIST &c.
30 STUDIES IN BANJO PLECTRING, &c. (2/6 EACH, NET CASH)

Containing

EDITOR'S NOTE: OBJECT OF THE WORK: PIZZICATO SIGNS AND SYMBOLS:
TRIPLET VARIATION ON ROUSSEAU'S DREAM:
ORIGINAL VARIATIONS ON OLD FOLKS AT HOME:
SPECIAL EXERCISE ON ALTERNATE PICKING IN TRIPLE TIME:
FAIRY REVELS _ AN INTRODUCTION TO THE KEYS OF A♭ MAJOR, E♭ MAJOR & C MINOR:
AN ADVANCED EXERCISE DEALING WITH CHROMATICS &c:
BOLERO _ A SPANISH DANCE RUNNING INTO VARIOUS KEYS:

Together with
NECESSARY INSTRUCTIONS AND WITH ALL ESSENTIAL RIGHT AND LEFT HAND FINGERINGS CAREFULLY MARKED.

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THEMATIC LIST OF DALLAS' ARTISTIC BANJOIST.

BANJO SOLO.
224.

SPRING SONG.

Mendelssohn.

Arr: by Parke Hunter.

Allegretto Grazioso.

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BANJO SOLO.
227.

RUBINSTEIN'S MELODY.

Arranged for the Banjo in G Major by Parke Hunter.

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BANJO SOLO.
379.

"HUMORESKE."

by Anton Dvorak. (Op. 101. No. 7.)

Arr. by Olly Oakley.

Poco lento e grazioso.

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BANJO SOLO.
380

"BARCAROLLE" from "Tales of Hoffman."

J. OFFENBACH.

Arr. by Olly Oakley.

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Solo & 2nd Banjo & Piano 2/= net cash.

MÉLODIES TECHNIQUE.

EDITORS NOTE.

OBJECT OF THIS WORK.

The object in view in presenting a technical work of this nature to the banjo public is manifold. In the first place it is the result of an extensive and varied experience in the practice, study and investigation of the principles that underlie scientific and artistic banjo playing.

A persual of the works or compositions of the best masters and theorists discloses here and there ideas which are invaluable for aspirants to the banjo art. If such ideas were to be translated into technical letterpress they would run into an almost unreadable volume. It is deemed advisable therefore to present them veiled in the practical form of tuneful melodies, so that they may openly interest and secretly instruct the student. This means that the writer has been able to relieve the student of about seventy-five per cent of his otherwise necessary labour.

Supposing the student watch a very excellent performer; he naturally wonders how this artist executes certain movements with such ease. It is clearly the duty of the professed theorist and authority to explain matters. To do so they must "pull the performer's work to pieces,"—(the process is called disintegration). They will then find his R & L-hand fingering is more or less systematic and is so chosen to ensure facility. He does not employ cross-picking, which fills up a piece with hitches, snags and so on.

The student should familiarize himself with all the available works on "Banjo Technics," and for this purpose the Editor recommends the following:—

SIXTY EXERCISES, for training the left hand.

SCALE FINGERING, for developing rapid execution in both hands.

STAR ACCOMPANIST, for Chord-fingering.

THIRTY STUDIES IN PLECTRING, ad lib. (The Plectrum can drive the left hand fingers at a greater pace than can picking.)

PIZZICATO SIGNS OR SYMBOLS

AS USED IN THIS WORK, WITH THEIR NAMES.

PIZZOGRAMS: GREEK: *Gramma* = SIGN.	PIZZONYMS: GREEK: *Onyma* = NAME.
•	First Finger Alternant.
••	Second Finger Alternant.
x	Thumb Alternant.
•—•	First Finger Glide.
x—x	Thumb Glide.
	Snap.
	Slur.
④ ③ ② ① ⑤	Circlets.
	Slide. (Glissé.)
0, 1, 2, 3, 4, to left of notes	Left Hand Fingering.
•, ••, x, •—•, x—x,	Right Hand Fingering.
⊔ = Nail Stroke. ∧ = Flesh Stroke	Alla Spagnola.

NOTE I. Snaps and Slurs (and sometimes Circlets) are introduced to facilitate or bring about Alternateness in Picking. Though executed by the left hand they are mainly used herein for the greater convenience of right hand work.

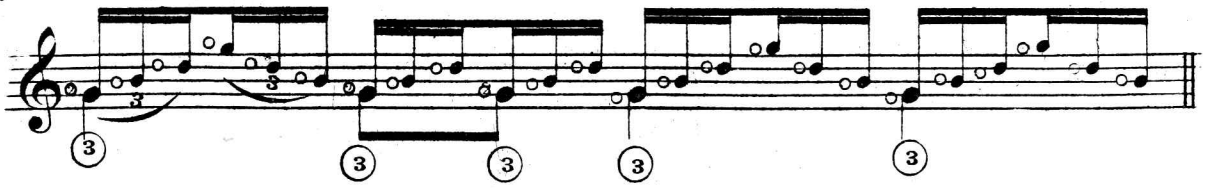
NOTE II. Characteristic banjo music is built upon Chords rather than Scales. In many instances if all the notes in a bar were to be placed on the same stem, those notes would form a chord. It would only be necessary then to give the fingering of that chord at the beginning of that bar, and indicate, in the usual manner, the number of the Position. (As an example see bar five of "Rousseau's Dream".)

ROUSSEAU'S DREAM.

VARIATION—ROLLING STYLE.

by A. H. NASSAU-KENNEDY.

To be played throughout after the manner of the following example:



Play all notes with stems downwards on the third string.

4th to D.

OLD FOLKS AT HOME.

AIR VARIE.

A.H. NASSAU-KENNEDY.

The inclusion of the "Old Folks at Home" with original variations between these covers, is to shew the practical application of the various finger signs as they actually appear in music which is specially composed to suit the banjo adroitly, rather than simply adapted to meet the eccentricity of its tuning. There are many entrancing pieces that will not stand or take a smooth adaptation to the banjo without a necessary, though slightly noticeable, alteration in the succession of notes—more especially when those notes call for rapid execution.

The "Old Folks at Home" being a familiar air, has been appropriate for the reason that it will relieve the tax upon the student's memory.

Examples of Chord-playing and Sostenuto Style.

Examples of ordinary **Alternate Picking, Snaps, Slurs,** Glides and Arpeggios.

Examples of Bass and Third string Solos with accompaniment.

VAR II.

Moderato.

ppp Melody marcato.

5P

rit.

ff (3)

5P

rit.

ff (3)

5P

rit.

Examples of Quick Shifting.

Allegro

VAR III.

mf

f

ff

8 Examples of Alternate Picking in Triplets throughout the whole compass of the instrument.

Vivace.

VAR IV.

p

5 P

7 P

17 P

1

2

CODA.

8P 12P 8P 5P

ff accel.

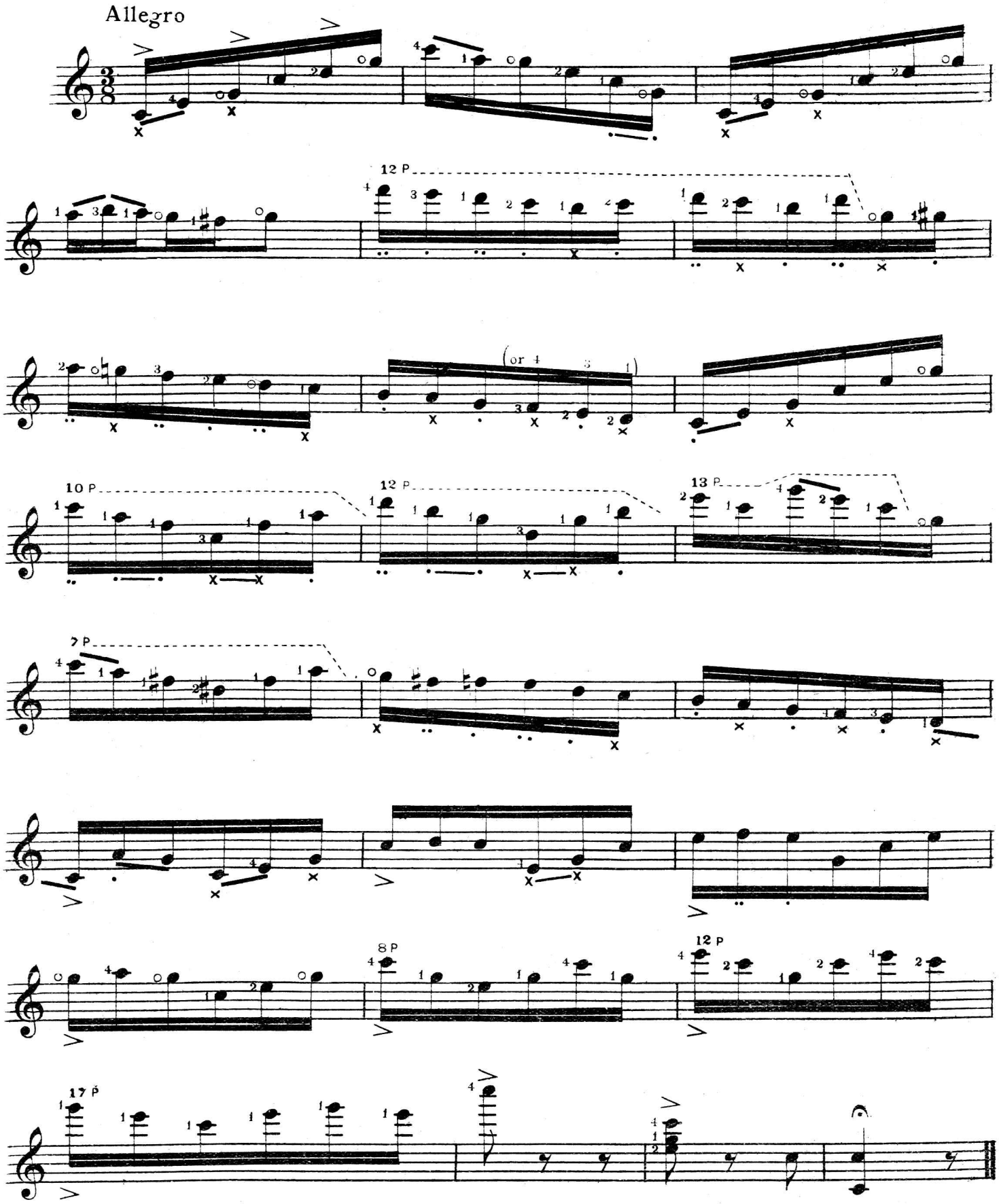
rit.

M T

EXERCISE.

ALTERNATE PICKING.

A. H. NASSAU-KENNEDY.



FAIRY REVELS.

DANSE PITTORESQUE.

BY

A. H. NASSAU-KENNEDY. I.S.M.

EXPLANATORY.

The accompanying fantastic inspiration contains a series of interesting studies, in melody form. Treated, by the student, merely as exercises in the first instance, he will find when he masters them that he will have made a valuable addition to his repertoire, and incidentally improved his right and left hand fingering on consistent and artistic lines.

NOTE I.— The justification for incorporating such a composition in this book lies in the fact that it affords to the student examples of *pure banjo music for the banjo*—not merely *adapted* music, in the agreeable but less used keys of A♭ Major, E♭ Major, and C Minor, with various modulations.

NOTE II.— In any piece of music requiring rapid fingering it is not necessary to take particular heed of the right hand pizzicato signs, until the melody and the left hand fingering have been thoroughly memorised. The (otherwise unguided) student will save himself a deal of trouble if he give strict observation to this rule.

THE STORY.

(DESCRIPTIVE.)

The fairies have come out for a midnight frolic in a glade of the forest. The scene is illuminated by fireflies and the will-o'-the-wisp, as the elves congregate.

ENTRANCE OF THE FAIRIES.

After being introduced and bowing to their respective partners, they all join hands and circle about to the **C Minor** music of **Strain No 1**;

DANSE ENSEMBLE.

After which the principal dancer comes forward and performs her graceful evolutions, in harmony with the melody of Strain No. **2**;

LA PREMIÈRE DANSEUSE.

Then all the company romp again to Strain No. **1**;

DANSE ENSEMBLE.

And are then followed by the clown's antics in the jig movement of Strain No. **3**;

HARLEQUIN.

V.S.

Hand in hand they circle once more—

DANSE ENSEMBLE.

MINOR.

Allegro con brio.

(No. I.)

Until the interval comes, for refreshments and love-making, when they adjourn in couples among the flowers to the music of Strain No. 4:

INTERVAL.

No. IV.

Now revived from their previous capers the little mites in lively mood again join hands in their final revel—Strain No. 5—until the last chord is struck as a signal for "Lights Out," and the Liliputian revellers vanish.

FINALE.

MAJOR.

Vivace.

No. V.

(The miniature picture above reflected was conjured up in the mind of the composer before any melodies had been suggested. The music, modest and simple in character, imposed itself sub-consciously, without invitation or restraint, and was transcribed, at one sitting, exactly as it presented itself before its accuracy and suitability to the banio fingerboard were checked by the aid of an instrument.)

ADVANCED EXERCISE.

Introducing the Finger-glide, Thumb-glide, Snap, Slur, Various Alternatings between the thumb and finger, and Chromatic left hand fingering. *A. H. NASSAU-KENNEDY. I S.L.*

BOLERO.

A. H. NASSAU-KENNEDY.

The Bolero is a Spanish dance in three-four time. Very few such melodies have been written for the banjo. This one, however, is complete as a solo without accompaniment and has always been performed as such by the composer. It takes the student through a number of keys and is constructed upon such lines that no bars sound so thin as to make one feel that something by way of accompanying support is much needed.

10 P 12 P

10 P 17 P

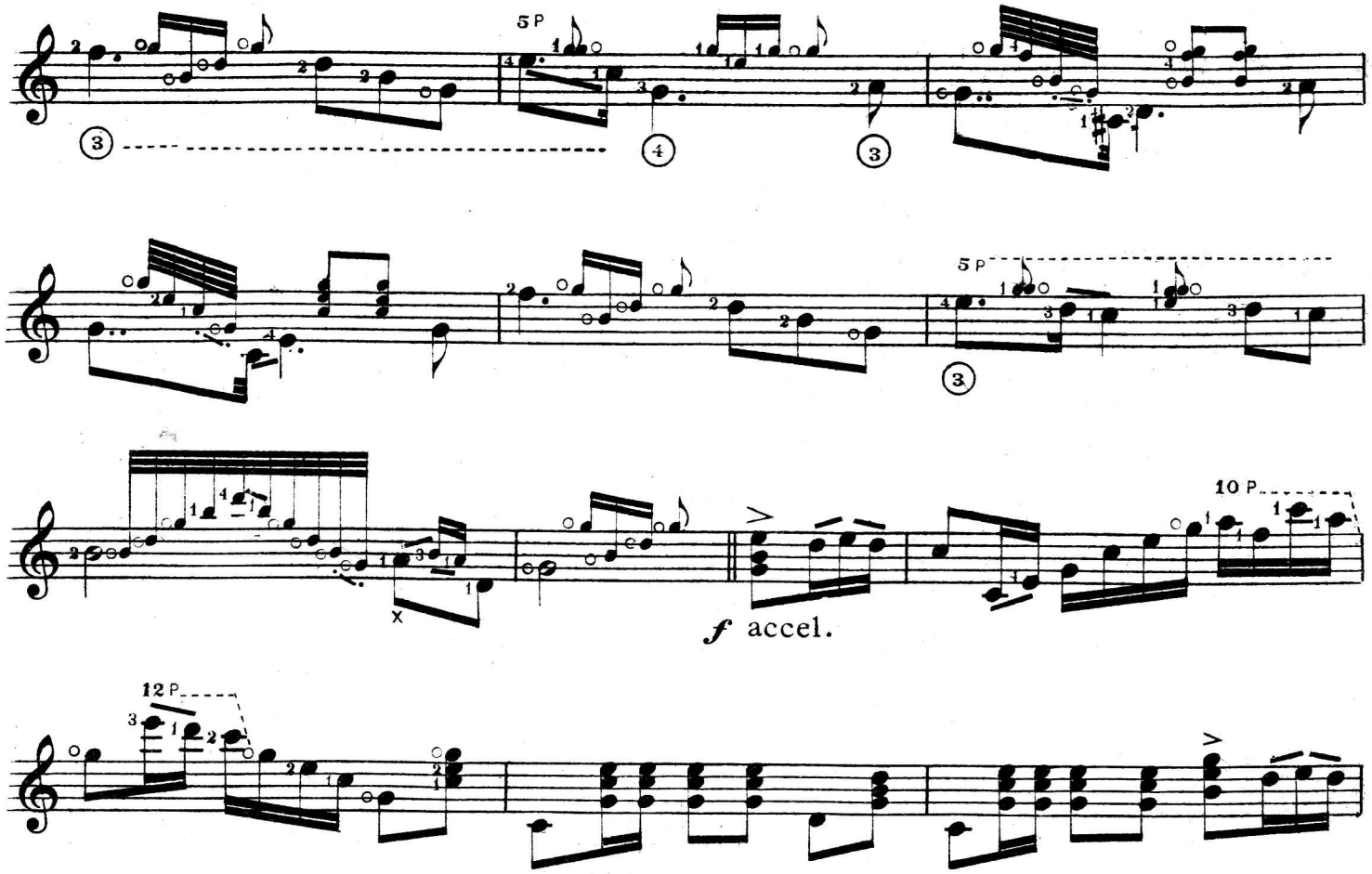
rit 5 P *f* a tempo.

5 P 5 P 5 P

5 P 4 P 5 P

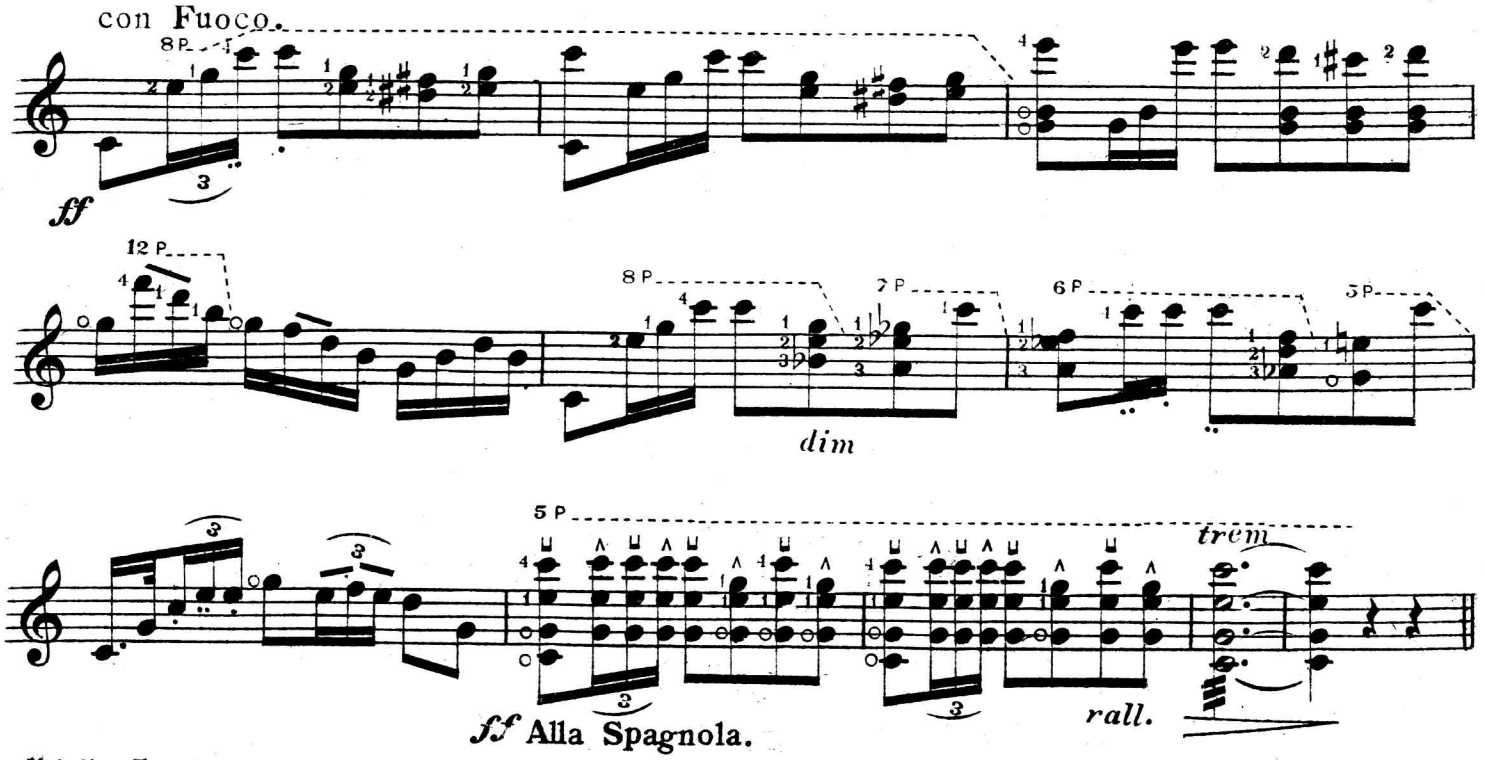
9 P

16 a tempo primo.



FINALE.

con Fuoco.



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THE MOCKING BIRD.	LOVE'S YOUNG DREAM.
THERE IS A FLOWER THAT BLOOMETH.	JOHN HONG KONG.
OUR MARRIAGE BELLS ARE RINGING.	OFT IN THE STILLY NIGHT.
TRAMP! TRAMP! TRAMP!	LOVE'S RITORNELLA.
JOHNNY, GET YOUR GUN.	MY PRETTY JANE.
MAGGIE MAY.	WAIT TILL THE CLOUDS ROLL.
SLUMBER, BABY DARLING.	BELL BRANDON.
CHIMING BELLS OF LONG AGO.	MASSA'S IN DE COLD GROUND.
MY SOUTHERN SUNNY HOME.	NO ONE TO LOVE.
TAKE ME HOME.	COMIN' THRO' THE RYE.
MY NELLY'S BLUE EYES.	DANCING IN THE BARN.
TAKE THIS LETTER TO MY MOTHER.	HARD TIMES COME AGAIN NO MORE.

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MOLLY BAWN.	VALLEY LAY SMILING BEFORE ME.
DEM GOLDEN SHOES.	OH DEM GOLDEN SLIPPERS.
OLD JOHNNY BAKER.	PRETTY AS A PICTURE.
ALL FOR THE BEST.	WHEN THE SWALLOWS.
BONNIE DUNDEE.	ROBIN ADAIR.
DE DARKIES HAB DE FLO.	IN THE MORNING BY THE BRIGHT.
I LOVE BUT THEE.	GO TO SLEEP, MY BABY GIRL.
WHY ART THOU SAD.	WHAT'S IN A KISS.
BLUE BELLS OF SCOTLAND.	TENTING ON THE OLD CAMP GROUND
ROSA LEE.	THE SUNSHINE OF THE HEART.
DON'T FORGET TO WRITE ME.	LAST ROSE OF SUMMER.

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DAT BOY JIM.	A COON LULLABY.
MY PRETTY LITTLE ROSE.	ARE YOU COMIN' TO DE BALL.

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DE DANDY COON. POLKA MARCH.	DE PICCANNINIES CAKE WALK.
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THE WILD WEST MARCH.	THE PROTEUS POLKA.
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